1909
July 2
LoChC

IMPORTANT

PICTURES BY OLD MASTERS

AND

WORKS OF THE EARLY ENGLISH SCHOOL

On FRIDAY, JULY 2, 1909

ILLUSTRATED CATALOGUE, PRICE 2s. 6d.

SALE OF IMPORTANT PICTURES.

Times July 3/04

HIGH PRICE FOR A REMBRANDT.

Messrs. Christie's sale of ancient and modern pictures yesterday was one of the miscellaneous ingatherings which nearly always contain a few fine things mixed up with pictures which were speculative and others of little or no interest or value.

The most important single property of the afternoon consisted of four pictures the property of Mr. E. W. Parker, J.P., of Skirwith Abbey, Cumberland, and at the head of these ranked the Rembrandt, "The Descent from the Cross," 55in. by 42in., signed and dated 1651, to which reference was made in *The Times* of Wednesday last. This important version came from the sale of Viscountess Hampden, and realized £139 in 1834; it may have been brought over to England by the first Viscount Hampden, who was a diplomatist, scholar and collector, Secretary to the Legation at The Hague (1734-39) under Horatio Walpole, and Minister at The Hague, 1739-46. From the Hampden sale it passed into the collection of Mr. J. A. Beaver, of Green Heys, Lancashire, and was again offered at Christie's in 1840, but was bought in at 240 guineas. Since that time until the present it appears to have entirely escaped the notice of students. Yesterday Messrs. Christie's auction room was densely packed when the picture was placed on the easel, and a first bid of 1,000 guineas was slowly followed by others of varying sums until at 7,800 guineas Mr. Kleinberger, of 9, Rue de l'Echelle, Paris, was declared the purchaser. This is, we believe, the record auction price for a Rembrandt in this country, and is a considerable advance on the previous record of 6,700 guineas paid in 1893 for the portrait of Burgomaster Six, which measured 37in. by 30in.

The next lot in the sale, also Mr. Parker's property, was Turner's picture of East Cowes Castle, the seat of J. Nash, Esq., the Regatta beating to windward, 35in. by 47in., and this picture, like the Rembrandt, has not been seen or known to writers on Turner for over 70 years. At the Royal Academy of 1828 Turner exhibited two pictures of East Cowes Castle for John Nash, the one sold yesterday, and the other, with the Regatta starting for their moorings. Nash was the well-known architect who laid out Regent's Park and designed most of the terraces near it, in 1811, he planned Regent-street, and carried out many improvements in London and elsewhere; from 1796 to 1805 he was an exhibitor at the Royal Academy of architectural drawings, and probably was well acquainted with Turner, for he was a liberal encourager of art and artists. Nash built East Cowes Castle, and died there on May 13, 1835; he owned three Turners, of which the two from the Academy of 1828 were sold at Christie's soon after his death, Mr. Parker's for 190 guineas and the other (which passed into the Sheepshanks collection, and is now in the South Kensington Museum) for 270 guineas. Yesterday's picture was started at 2,000 guineas, and at 6,500 guineas fell to Messrs. T. Agnew and Sons. Another picture in this property was:—A. Cuyp, a town on a river, with numerous sailing boats alongside of the quay and figures in a punt, sunset effect, 40in. by 52in., signed—1,680 guineas (C. Davis).

The third highest price of the day was paid for Raeburn's portrait of Master Thomas Blisland, afterwards rector of Hartley Maudit, in green dress with loose white frilled collar, seated on a bank, holding his cap in his left hand, 56in. by 44in., and this portrait (which was left by Mrs. Blisland to the mother of the vendor, Major H. P. Treeby, D.S.O., of Worplesdon), now realized 3,400 guineas (Agnew). Romney's portrait of Admiral Sir John Orde (1751-1824), in captain's uniform of blue coat, white vest, and breeches, 50in. by 40in., was painted *circa* 1781, and is presumably the portrait for which Lord Bolton paid £30 in 1804, after the artist's death; yesterday it was started at 100 guineas and fell to Mr. Charles Davis at 1,680 guineas; it was lent to the Naval Exhibition of 1891 by Sir J. Campbell-Orde. Hoppner's portrait of a lady in white dress with black lace shawl, seated, with her two daughters, in white dresses, 50in. by 40in., sold for 1,450 guineas (Agnew).

A companion pair of portraits by N. Maes, a gentleman in black gown with white linen collar, seated, holding his gloves, a lady in black dress with white lawn at the neck, both signed, 44in. by 36in.—2,150 guineas (A. Wertheimer). The pair of pictures by G. Morland, "The Comforts of Industry" and "The Miseries of Idleness," 12in. by 14in., engraved by H. Hudson in 1790, and presented by Morland to E. Collins, of Maze-hill, Greenwich, grandfather of the vendor, Mr. E. Collins Wood, of Keithick, Coupar Angus, N.B., fell to Messrs. Colnaghi and Co. at 820 guineas.

Among the more important pictures in the remainder of the sale were:—Madame Vigée Le Brun, portrait of a lady in white muslin dress with blue sash, 30in. by 24in.—900 guineas (Sabin); and Sir G. Kneller, portrait of John Churchill, Duke of Marlborough, in brown dress and red cloak, flowing wig, a battle in the background, 64in. by 53in.—800 guineas (Agnew).

COUNTRY HOUSE PICTURES.

7,800gs. FOR A REMBRANDT.

A FORGOTTEN TURNER.

Telegraph 2-3-09.

Although the art market reeks with records of smashing prices paid for pictures at auction, and a child in art matters can babble in thousands about the value of a great Rembrandt, it will amaze many to learn that the sum of 7,800gs paid yesterday, at Christie's, for the master's 1651 "Descent from the Cross," is the painter's maximum in an English sale room. The explanation is simple enough. The ordeal by auction is not necessary to resolve the value of a great Rembrandt. If an owner wishes to release a famous masterpiece nowadays he knows dealers ready to give him his price straightway. It is significant of the temper of the great negotiators that a Rembrandt, admittedly not of the first class, should bring the sum mentioned. The first "Descent," painted about 1633, is at Munich. The second, and larger, executed in 1634, adorns the Hermitage at St. Petersburg. Yesterday's example, signed and dated 1651, 55in by 42in, is the reminiscent sketch made by the master, which found its way through the Walpole and Hampden collections to the Beaver properties in 1840, when, being offered on June 20 of that year at Christie's (lot 102), it was bought in for the trumpery amount of 240gs.

Shortly afterwards it joined the Parker collection at Skirwith Abbey, Cumberland, where it has lain perdu for many years. Last week Dr. Bode, of Berlin, saw it for the first time, and declared it to be a sketch indubitably by the master, and of interest in connection with the other versions. But even Rembrandt sketches are rare in these times, and a great crowd assembled yesterday to witness the sale. Each dealer carefully explained that he was there to watch somebody else, and one instinctively thought of Rossetti's sketch, "How they met themselves." When it came to the bidding, it was soon evident that the excuse was true. The real competition lay between only two persons—Mr. Lesser, of New Bond-street, and Mr. Kleinberger, of Paris—the last-named winning the work at 7,800gs. As far back as 1811 the Prince Regent's agent, Lord Yarmouth, gave 5,000gs for the famous "Master Shipbuilder," now at Buckingham Palace. In the Clifden sale at Christie's, 1893, the portrait of the wife of Burgomaster Six made 6,700gs. In 1898 we saw the magnificent "Nicholas Ruts" fetch only 5,000gs in the Ruston sale, to pass without opposition to Berlin, and in the Milliken sale, 1902, an old woman's portrait by Rembrandt realised 5,500gs. On the other hand, many glorious Rembrandts have since gone to America at sums ranging between £20,000 and £40,000, and a luminous hint was given the other day of the value of the solemn "Mill," which, happily, is still to remain at Bowood.

Skirwith Abbey housed another surprise. In 1827 Turner stayed with his friend Nash at East Cowes Castle, and saw the beautiful and fluttering scene of the regatta. He forthwith painted two pictures, the second being of Cowes Harbour, and in the Nash sale, 1828, this fetched 270gs, and the regatta scene 190gs. For over seventy years Turner lovers have professed to wonder where this yachting picture could be, and a descendant of the painter who saw it on one of the view days felt he had made a great discovery. There are no cheap Turners to be bought in these times, and Mr. Agnew was made to pay 5,500gs for the find. It is a picture which will sparkle with afternoon sunshine after judicious cleaning, and the gaily-decked Royal yacht in the composition reminds us that in 1912 the Royal Yacht Squadron Club will celebrate its first centenary. A third Skirwith Abbey picture was a characteristic Cuyp view of a town on a river, 40½in by 52in, signed by the painter, which fell to Mr. Charles Davis after spirited bidding at 1,680gs. The day's sale contained other interesting features. Major Treeby, of Worplesdon, sent up a "spirituel" portrait of Master Thomas Bisland by Raeburn which seemed to suggest the source of inspiration for Lawrence's "Master Lambton." This fine work, which had been in the owner's family since painted, found eager lovers, and Mr. Agnew, fought hard by Messrs. Gooden and Fox, had to give 3,400gs. In a measure the appearance of this noble Raeburn was some compensation for the withdrawal from the sale of Sir J. Tollemache Sinclair's Raeburn portrait of his kinsman, Sir John Sinclair, in green tartan trews, as colonel of the Rothesay and Caithness Fencibles, raised during the time of the French invasion panic. This portrait has the auction notoriety of having fetched 14,000gs at Messrs. Robinson and Fisher's rooms on May 21, 1903, when the last bidder was declared to be the late Mr. Martin Colnaghi. A short time ago we drew attention to the fate of Romney's portraits of men in the saleroom. In bringing 1,680gs (given by Mr. Charles Davis), his "Admiral Sir John Orde," 50in by 40in, in captain's uniform, makes, if we mistake not, a new Romney maximum for a male portrait. Rembrandt's pupil, Nicholas Maes, was represented by a pair of signed portraits of a gentleman and his wife, 44½in by 36½in, and these also found favour, falling to Mr. Asher Wertheimer, at 2,150gs. Both the Romney and these were from unnamed properties, another anonymous ownership being that of a Hoppner family group of a mother and her two daughters, 50in by 40in, 1,450gs (Agnew). In 1904 Messrs. Colnaghi and Co. gave 5,600gs for the set of six Morlands, illustrating the touching "Story of Laetitia." The Collins Wood pair, "The Comforts of Industry" and "The Miserie of Idleness," 12½in by 14½in, known by Hudson's engravings, 1790, are of even better quality, and were presented by Morland to the great grandfather of Mr. E. Collins Wood. The anticipatory excitement about the Rembrandt possibly preoccupied the company, and the pair were allowed to go to Messrs. Colnaghi for 820gs. Space permits mention of only a few other features. A forcible portrait by Kneller of the great Duke of Marlborough (with a battle in the background) reached 800gs (Agnew), and a delicate portrait of a lady by Madame Vigée le Brun, 900gs. A pair of small Guardis, originally in Lord Farnham's collection, realised 560gs, and another pair 320gs (Colnaghi and Co.). Some eighteenth-century pastels included "Miss Elizabeth Lewis" and "Miss Maria Lewis," 720gs (Mr. Charles Wertheimer), and "A Girl with a Spaniel," by John Russell, R.A., 480gs (Colnaghi and Co.).

CATALOGUE

OF

ANCIENT & MODERN PICTURES

THE PROPERTY OF A GENTLEMAN

AND THE PROPERTY OF

W. McORAN CAMPBELL, ESQ.,

Of Tullichewan Castle, Dumbartonshire

FOUR IMPORTANT PICTURES

THE PROPERTY OF

E. W. PARKER, ESQ., J.P.

Of Skirwith Abbey, Cumberland

ALSO

Fine Pictures of the Early English School

AND

Works by Old Masters

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On FRIDAY, JULY 2, 1909

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

L. 6781

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On FRIDAY, JULY 2, 1909,

AT ONE O'CLOCK PRECISELY.

THE PROPERTY OF A GENTLEMAN.

DRAWING.

J. HOLLAND.

1 The Church of the Gesuati, Venice
18 *in.* by 37 *in.*
Exhibited at the Old Water Colour Society

PICTURES.

2 Falstaff and his Ragged Regiment
19 *in.* by 23 *in.*

G. ARNOLD, 1808.

3 A View of Torbay
14½ *in.* by 36 *in.*

R. P. BONINGTON.

4 On the French Coast, low tide; fisherfolk with a cart and donkey crossing the sands: Sunset
14½ *in.* by 20½ *in.*

J. F. VAN BREDAEL.

5 Cavalry Attacking a Convoy
On panel—12½ *in.* by 18 *in.*

A. CUYP.

6 A River Scene, with boats and figures; buildings on the further bank: Evening
On panel—23½ *in.* by 40½ *in.*

D. VAN DELEN.

7 The Entrance to a Palace, with figures and mules
22 *in.* by 32 *in.*

C. W. DIETRICY.

8 A Landscape, with gipsies and caravan
19 *in.* by 24 *in.*

FRAGONARD.

9 Lovers
10 *in.* by 8 *in.*

F. GUARDI.

10 Santa Maria della Salute, Venice, with gondolas
11¼ *in.* by 16½ *in.*
From the Collection of Lord Farnham, 1869

F. GUARDI.

11 A View of "La Zuecca," with boats and gondolas
$9\frac{3}{4}$ *in.* by $17\frac{3}{4}$ *in.*
From the Collection of Lord Farnham, 1869

F. GUARDI.

12 The Piazza of St. Mark's; and The Grand Canal, Venice—*a pair* 2
9 *in.* by $18\frac{1}{4}$ *in.*

GUIDO.

13 Ecce Homo
On copper, oval—20 *in.* by 15 *in.*

J. VAN HUGHTENBURGH.

14 Cavalry Skirmishes—*a pair* 2
Oval—10 *in.* by 7 *in.*

J. VAN HUGHTENBURGH.

15 A General with his Staff at a Battle
18 *in.* by 26 *in.*

A. KAUFFMAN, R.A.

16 Portrait of Princess Esterhazy, as a Nymph sacrificing
On panel—26 *in.* by 19 *in.*

A. KAUFFMAN, R.A.

17 Penelope; Calypso; Una; and Maria—*a set of four* 4
On copper, oval—10 *in.* by $7\frac{3}{4}$ *in.*

K. MOLENAER.

18 A Town on a Frozen River, with figures and sledges
24 *in.* by 34 *in.*

PATER.

19 Fêtes Champêtres—*a pair* 2
On panel—17½ *in.* by 14 *in.*

A. STORCK.

20 A Seaport, with a man-of-war and figures
31 *in.* by 25½ *in.*

F. C. TURNER.

21 Fox-Hunting
5½ *in.* by 23½ *in.*

J. VERNET.

22 A Bay Scene, with figures and boats
13 *in.* by 17¾ *in.*

WATTEAU.

23 Masquerade Figures
On panel—14 *in.* by 9 *in.*

WATTEAU.

24 Garden Scenes, with figures—*a pair* 2
Oval—6 *in.* by 4½ *in.*
From the Collection of J. Dillon, Esq., 1869

J. B. WEENIX.

25 Figures and Animals near some Ruins
36½ *in.* by 44½ *in.*

P. WOUVERMAN.

26 A Landscape, with peasants and waggon at a ford
18½ *in.* by 24½ *in.*

THE PROPERTY OF A LADY.

PASTELS.

D. GARDNER.

27 PORTRAIT OF MISS ELIZABETH LEWIS, third daughter of David Lewis, Esq., of Malvern Hall; married Sir Herbert Croft in 1795

In white dress, with mauve scarf, in a woody landscape gathering flowers

Oval—21½ *in.* by 24½ *in.*

D. GARDNER.

28 PORTRAIT OF MISS MARIA LEWIS, eldest daughter of David Lewis, Esq., married the Hon. Wilbraham Tollemache, afterwards Lord Dysart

In white dress, with pink bows, seated; a dog by her side, foliage background

Oval—21½ *in.* by 24½ *in.*

D. GARDNER.

29 PORTRAIT OF HENRY GRESWOLDE LEWIS, ESQ., son of David Lewis, Esq., of Malvern Hall; married the Hon. Charlotte Bridgeman, daughter of Lord Bradford, 1784

In brown coat, blue vest and white breeches, seated under a tree, holding his hat and his stick; a dog by his side

Oval—21½ *in.* by 24½ *in.*

D. GARDNER.

30 PORTRAIT OF THE HON. JOHN BRIDGEMAN SIMPSON, second son of Lord Bradford

In red coat, with lace collar

Oval—10 *in.* by 8¼ *in.*

W. HAMILTON, R.A.

31 PORTRAIT OF MADAME ST. CLAIR, *née* Ann Vowells
In blue dress, resting her left arm on her book
Oval—10 *in.* by $7\frac{3}{4}$ *in.*

EARLY ENGLISH SCHOOL:

32 PORTRAIT OF MADAME ST. CLAIR
In blue dress and white fichu
On panel—$26\frac{1}{4}$ *in.* by 19 *in.*

THE PROPERTY OF A LADY

PASTEL.

J. RUSSELL, R.A.

33 A GIRL WITH A SPANIEL
Portrait of a girl as Sterne's Maria, in white dress, with a spaniel in her arm, and holding a flageolet
$23\frac{1}{4}$ *in.* by $17\frac{1}{4}$ *in.*
Engraved by P. H. Tomkins

DIFFERENT PROPERTIES.

DRAWINGS.

J. RUSSELL, R.A.

34 Portrait of Samuel Wilton, Esq., in blue coat, with white stock and powdered hair; and Portrait of Mrs. Wilton, in white dress, with powdered hair—*pastels—a pair* 2
Signed, and dated 1789
23 *in.* by 17 *in.*

D. GARDNER.

35 Portrait of a Lady, in white dress, with her young child
$18\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.*

PICTURES.

W. C. HEDA.

36 Still Life on a Table
On panel—21 *in.* by 33 *in.*

J. NORTHCOTE, R.A.

37 Portrait of Mrs. Collingwood, wife of Captain Thomas Collingwood, in white and gold dress, with red cloak. In an oval
30 *in.* by 25 *in.*

P. VAN SOMER.

38 Portrait of Sir Francis Bacon, in rich dress, with lace ruff and black hat
On panel—22 *in.* by 16 *in.*

N. ROEDYCK.

39 A Lady and her young Child, seated in an apartment
On panel—36 *in.* by 27 *in.*

HOPPNER.

40 The Gleaner
A young girl in green dress holding some ears of corn
29½ *in.* by 24½ *in.*

M. VAN MUSSCHER.

41 The Interior of an Apartment, with two ladies and a gentleman, playing musical instruments
26 *in.* by 21½ *in.*

HdG 680

N. BERCHEM.

42 A Landscape, with the ruins of an arch abutting against two piers, and a cluster of bushes growing on its summit; near this part are a woman suckling a child, and a man standing by her; along the foreground are distributed two cows, four sheep, an ass, and two goats
Signed, and dated 1657
On panel—15½ *in.* by 22¾ *in.*
See Smith's "Catalogue Raisonné," vol. v. p. 6061

SIR M. A. SHEE, P.R.A.

43 Portrait of Mrs. Anna Shawe Leeke, *née* Plunket, in red dress, with a dog on the sea-shore
93 *in.* by 57 *in.*

J. VAN HUYSUM.

44 Flowers and Bird's Nest
Flowers in an embossed vase; on the slab on which the vase stands is a bird's nest, with blue eggs
On panel—31 *in.* by 23 *in.*
Exhibited at Burlington House, 1878

SIR A. VAN DYCK.

45 PORTRAIT OF A JESUIT, in the attitude of prayer
25 *in.* by 20¾ *in.*

F. HALS.

46 PORTRAIT OF A GENTLEMAN, in black dress, with white ruff
29 *in.* by 23 *in.*

S. KONINCK.

47 REMBRANDT'S SISTER, AS "BATHSHEBA"
35½ *in.* by 31½ *in.*

A. VAN DER NEER.

48 A RIVER SCENE, with buildings and figures: Moonlight
On panel—15 *in.* by 21¼ *in.*

ROMNEY.

49 PORTRAIT OF A LADY, in brown dress
30 *in.* by 25 *in.*

SIR T. LAWRENCE, R.R.A.

50 PORTRAIT OF GEORGE IV., in Garter robes
36 *in.* by 27½ *in.*
From the Duke of Cambridge's Collection, 1904

J. C. IBBETSON, 1787.

51 A VIEW OF HARROW FROM KILBURN, with cottages, figures and animals in the foreground
19¼ *in.* by 25 *in.*

SIR J. REYNOLDS, P.R.A.

52 PORTRAIT OF ISABELLA, LADY BEAUCHAMP, in black dress, a muslin scarf on her hair and tied under her chin
20 *in.* by 16½ *in.*

H. JANSSENS.

53 AN INTERIOR, with a party of ladies and children
31 *in.* by 46½ *in.*

DUTCH SCHOOL.

54 PORTRAIT OF A GENTLEMAN, in flowered gown, with flowing hair
26½ *in.* by 21½ *in.*

P. POURBUS.

Rt. Soc N.G. of Scotland (99)

55 PORTRAIT OF ~~MARY QUEEN OF SCOTS~~, in black dress and white head-dress
On panel—19 *in.* by 15¼ *in.*
Exhibited at Burlington House, 1879 (211) Lent Col. Gordon

E. DE WITTE.

Rl. Soc N.G. of Scotland

56 THE INTERIOR OF AMSTERDAM CATHEDRAL, with numerous figures
75 *in.* by 64 *in.*

MAD. VIGÉE LE BRUN.

57 PORTRAIT OF A LADY, in white muslin dress with blue sash and bow; powdered hair
30½ *in.* by 24 *in.*

P. CASTEELS.

58 The Gardens of a Palace, with a peacock, poultry and a hawk
Signed, and dated 1719
53 *in.* by 55½ *in.*

T. GAINSBOROUGH, R.A.

59 A Woody River Scene, with a waterfall, cottages and cattle
27 *in.* by 35 *in.*

SIR G. KNELLER.

60 Portrait of John Churchill, Duke of Marlborough, in brown dress and red cloak, with flowing wig; a battle in the background
64 *in.* by 53 *in.*

J. WYCK.

61 Portrait of a Lady, in dark dress with white collar, and jewelled chain
31½ *in.* by 25 *in.*

J. C. DROOGSLOOT.

62 A Village Scene, with numerous soldiers and peasants
On panel—32 *in.* by 45 *in.*

A. CANALETTO.

63 The Arch of Constantine; The Pantheon of Agrippa; St. Peter's; and The Coliseum, Rome—*a set of our* 4
28 *in.* by 37½ *in.*

P. CASTEELS.

64 A Peacock, Pigeons and Chickens in a Garden

Signed, and dated 1719

48 *in.* by 53 *in.*

J. HOPPNER, R.A.

65 Portrait of Princess Charlotte, daughter of George III., afterwards Queen of Würtemberg

In white dress, and black hat with feather

35 *in.* by 27½ *in.*

SIR J. REYNOLDS, P.R.A.

66 Portrait of a Gentleman, in red coat and brown vest, with white stock

29 *in.* by 24 *in.*

From the Collection of the Hon. Edmund Phipps, 1859

CUYP.

67 Portrait of a Youth, in rich red cloak at a window

On panel—20½ *in.* by 16½ *in.*

ALONZO CANO.

68 The Vision of Saint Anthony

On the left is the Saint kneeling, holding the Infant Christ in his arms; opposite him in the clouds appears the Virgin; on the right below, two Angel boys and near them a lily and a book, the emblems of the Saint

54 *in.* by 43½ *in.*

Exhibited at Burlington House, 1882 (219)

EARLY ENGLISH SCHOOL.

69 Portrait of Mrs. Anastatia Bonar, daughter of Dr. Matthew Guthrie; in black dress open at the neck; landscape and foliage background
29¼ *in.* by 24¼ *in.*

J. CONSTABLE, R.A.

70 Old Yarmouth Jetty
20½ *in.* by 27½ *in.*

HOLBEIN.

71 King Edward VI., in dark dress and cap
On panel—14 *in.* by 11 *in.*

G. MORLAND, 1798.

72 Three Sheep under a tree
On panel—11¼ *in.* by 14½ *in.*
From the Collection of H. W. F. Bolckow, Esq., 1891

F. BOUCHER.

73 Portrait of Abel Poisson, Marquis de Marigny, brother of Madame de Pompadour, in red coat, holding his hat under his arm
29 *in.* by 24¼ *in.*

CLAUDE LORRAINE.

74 Italian Landscapes, with figures and Classical buildings—*a pair* 2
25 *in.* by 18 *in.*

G. ROMNEY.

75 Head of Lady Hamilton
$18\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

SIR W. BEECHEY, R.A.

76 A Family Group

Portrait of Mrs. Hawkins, a descendant of Admiral Hawkins, seated holding her infant child on her knee, her three other children on her left; landscape and foliage background

49 *in.* by 61 *in.*

J. HOPPNER, R.A.

77 Portrait of William Robertson, Esq.

Half-figure, facing the spectator, with head turned to right, dark blue coat, with black collar and brass buttons, white cravat; dark background

$29\frac{1}{2}$ *in.* by $24\frac{1}{2}$ *in.*
Exhibited at Burlington House, 1904 ?

W. WILLIAMS, 1786.

78 Courtship; and Matrimony—*a pair* 2
$23\frac{1}{2}$ *in.* by $18\frac{1}{2}$ *in.*
Engraved by F. Jukes

L. BACKHUYSEN.

79 A Sea-Piece, with men-of-war and numerous boats
Signed with initials, and dated 1665
$24\frac{1}{2}$ *in.* by $31\frac{1}{2}$ *in.*

RUBENS.

79A The Crucifixion
On panel—34 *in.* by 23 *in.*

W. G. Rawlinson *

THE PROPERTY OF A GENTLEMAN.

PICTURES.

BUGIARDINI.

80 PORTRAIT OF MICHELANGELO, in dark fur-trimmed robe

On panel—24 *in.* by 19½ *in.*

Exhibited at Burlington House, 1908 (1) Rent *

£115.10 sh Gilbertson

CARIANI.

81 PORTRAIT OF A GENTLEMAN, in dark green dress and black cap, resting his hand upon a book

37½ *in.* by 29 *in.*

Exhibited at Burlington House, 1876, *when it was ascribed to Giorgione* (128)

From the Collection of the Rt. Hon. G. A. F. Cavendish Bentinck, M.P., 1891 (637)

J. B. LADBROOKE.

82 A RIVER SCENE, with a village church and sportsmen

14 *in.* by 19½ *in.*

SIR E. LANDSEER, R.A.

83 A WOODY LANDSCAPE: Moonlight

On panel—10 *in.* by 13½ *in.*

Exhibited at Burlington House, 1906 (139) Rent *

SIR P. LELY.

84 PORTRAIT OF A GIRL, in white dress with blue scarf, holding some flowers
33½ *in.* by 27 *in.*

F. POURBUS THE YOUNGER.

85 PORTRAIT OF A GENTLEMAN (said to be Sir Francis Drake), in black slashed dress with white ruff, holding his gloves in his left hand
On panel—39 *in.* by 32½ *in.*

THE PROPERTY OF A LADY.

PICTURES.

A. CANALETTO.

86 THE GRAND CANAL, VENICE; and A PIAZZA, VENICE, with numerous figures—*a pair* 2
14½ *in.* by 21 *in.*

A. CANALETTO.

87 CANAL SCENES, VENICE, with gondolas and figures—*a pair* 2
18 *in.* by 28 *in.*

J. VAN GOYEN.

88 A RIVER SCENE, with boats, figures and animals; a church in the distance
On panel—15¼ *in.* by 23½ *in.*

J. B. GREUZE.

89 PORTRAIT OF JACQUES NECKER, in lilac-coloured coat and white vest, seated at a table
$16\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

J. HOLLAND, 1844.

90 A PIAZZA IN VENICE, with figures
20 *in.* by 32 *in.*

KNELLER.

91 PORTRAIT OF A LADY, in grey dress and scarf. In an oval
29 *in.* by 24 *in.*

The Property of
SIR G. J. TOLLEMACHE SINCLAIR, Bart.
" who was mad " [EKW]

SIR H. RAEBURN, R.A.

92 PORTRAIT OF THE RIGHT HON. SIR JOHN SINCLAIR, BART., of Ulbster, Caithness, Political Economist and Philanthropist; M.P. for Caithness; originator of the Board of Agrtculture in 1773; Colonel of the Rothsay and Caithness Fencibles; raised 2000 men at the time of the French Invasion panic; created Baronet in 1786

In scarlet coat with yellow facings, white vest and red sash, green tartan trews and plaid, wearing a sword, standing in a landscape, resting his left hand on his hip, and holding his plumed cap in his right hand
$93\frac{1}{2}$ *in.* by 60 *in.*
Exhibited at the Raeburn Exhibition, Edinburgh, 1876
Exhibited at the Glasgow International Exhibition, 1901
See Illustration

* b/i by his trustees.

The following are the Property of
EDWARD COLLINS WOOD, Esq., of Keithick, Coupar Angus, N.B.

G. MORLAND.

93 THE COMFORTS OF INDUSTRY; and THE MISERIES OF IDLENESS—*a pair* 2

$12\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*

N.G. of Scotland.

Engraved by H. Hudson, 1790

Presented by George Morland to E. Collins, Esq., of Maize Hill, Greenwich, great grandfather of the present owner

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THE PROPERTY OF A GENTLEMAN.

G. ROMNEY.

94 PORTRAIT OF ADMIRAL SIR JOHN ORDE, BART., born Dec. 22, 1751, son of John Orde, Esq., of Morpeth; Lieutenant in the Royal Navy, 1773; served on the North American Station, and was made a Captain by Lord Howe in 1778; Governor of Dominica in 1783; created a baronet in 1790; Rear-Admiral in 1795; second in command of the fleet off Cadiz under the Earl of St. Vincent, in 1798; Vice-Admiral in 1799; Commander-in-Chief of the Squadron off Cadiz in 1804; Admiral in 1805; died Feb. 19, 1824

In captain's uniform of blue coat, white vest and breeches, his left hand resting on his hip, and holding a glove in his right

50 *in.* by 40 *in.*

THE PROPERTY OF A GENTLEMAN.

N. MAES.

95 PORTRAITS OF A GENTLEMAN AND HIS WIFE—*a pair* 2

The gentleman in black gown with white linen collar, seated in an arm-chair, holding his gloves in his right hand. The lady in black dress with white lawn at the neck and on the sleeves, a black scarf round her shoulders, seated in an arm-chair

Signed

44½ *in.* by 36½ *in.*

THE PROPERTY OF A GENTLEMAN.

J. HOPPNER, R.A.

96 PORTRAIT OF A LADY, in white dress, with black lace shawl, seated, with her two daughters, one on each side of her, in white dresses

50 *in.* by 40 *in.*

The Property of MAJOR H. P. TREEBY, D.S.O., of Willow Grange, Worplesdon, Surrey.

SIR H. RAEBURN, R.A.

97 PORTRAIT OF MASTER THOMAS BISLAND; afterwards Rector of Hartley Maudit; married Miss C. Gibson daughter of the Rev. T. G. Gibson, rector of Holybourne, Hants

In green dress, with loose white frilled collar; seated on a bank, turning his head to the left, resting his right hand upon his knee, and holding his cap in his left hand. Foliage and landscape background

56½ *in.* by 44 *in.*

On the death of Mrs. Bisland (Mrs. Leach by second marriage), this picture was left by will to the mother of the present owner

See Illustration

See sale 27.7.1938

The following are the Property of
E. W. PARKER, Esq., J.P., of Skirwith Abbey, Cumberland.

A. CUYP.

98 A TOWN ON A RIVER

A walled town, with a church on the left; numerous sailing boats alongside of the quay and figures in a punt; on the right a large fishing-boat with one man on board: Sunset effect

£1,764

C. Davis

Signed "A. Cuyp"

40½ *in.* by 52 *in.*

See Illustration

REMBRANDT VAN RHYN HdG 133.

99 THE DESCENT FROM THE CROSS

£8,190. Kleinberger.

The body of Christ is being lowered by means of a sheet by five men, two of whom lean over the top of the cross, one supporting the weight of the body by the left arm; a third man on a ladder on right grasps the dead Christ round the waist, and a fourth in red dress and cap receives the body as it is lowered down; a fifth man of a negro type stands on a ladder on the left holding a lighted torch which he screens with his left hand; a group of six figures stand at the foot of the cross on the left; among whom are the Virgin, who faints in a woman's arms, and Saint Joseph of Arimathea; a woman with a brasier on the right

Widener Collection.

Signed, and dated 1651

55 *in.* by 42 *in.*

From the Collection of Viscountess Hampden (1834), *widow of John Hampden Trevor, third Viscount Hampden, diplomatist, who was son of Robert Hampden Trevor, first Viscount Hampden, diplomatist, scholar and collector; secretary to the legation at the Hague* (1734–1739), *under Horatio Walpole, uncle of Horace Walpole, of Strawberry Hill; Minister at the Hague,* 1739–1746; *married* 1743 *Constantia, daughter of Peter Anthony de Huybert, Lord of van Kruyningen*

From the Collection of J. A. Beaver, Esq., of Green Heys, Lancashire, 1840

See Illustration

J. M. W. TURNER, R.A.

100 EAST COWES CASTLE, THE SEAT OF J. NASH, ESQ., THE REGATTA BEATING TO WINDWARD

In the middle distance are a number of yachts in full sail towards a buoy in the foreground: beyond them is seen the Royal Yacht decked with flags and Cowes Castle on the hill above; a group of rowing boats containing numerous figures in front; boats and buildings in the distance on the left; Afternoon sunlight

35½ *in.* by 47½ *in.*

Exhibited at the Royal Academy, 1828

From the Collection of John Nash, Esq., of Cowes Castle, 1835, *for whom it was painted*

See Illustration

R. WILSON, R.A.

£367.10. Wyatt
— ? Col. Grant.
[EKW]

101 SOLITUDE

"Still let me pierce into the midnight depth
Of yonder grove, of wildest, largest growth,
That, forming high in air a woodland choir,
Nods o'er the mount beneath. At every step,
Solemn, and slow, the shadows blacker fall,
And all is awful listening gloom around.
These are the haunts of meditation, these
The scenes where ancient bards th'inspiring breath
Extatic felt, and from this world retir'd."

Thomson's Summer, line 516

39½ *in.* by 49½ *in.*

The following are from the Collection of W. McORAN CAMPBELL, Esq., of Tullichewan Castle, Dumbartonshire.

MODERN PICTURES.

SIR W. ALLAN, P.R.S.A.

102 A Cottage Interior, with a peasant family
On panel—16½ *in.* by 22½ *in.*

J. W. CARMICHAEL, 1842.

103 Shipping in a Calm; and Boats at a Jetty 2

A. CLINT.

104 A View on the Coast, with boats and figures
14½ *in.* by 21½ *in.*

J. DOCHARTY, R.S.A.

105 A Head of a Loch; and Seafield Tower 2

J. DOCHARTY.

106 A Landscape, with an angler; and Burnham Common, by G. D. Callow 2

J. W. EWBANK, R.S.A.

107 A River Scene, with a bridge: Moonlight
24½ *in.* by 29½ *in.*

R. GREENLEES, 1887.

108 Cadzow Forest
23½ *in.* by 35½ *in.*

ELIZABETH GULLAND, 1881.

109 Columbine and Golden Lilies
30 *in.* by 17½ *in.*

J. F. HERRING, Sen., 1848.

110 Horses Heads
On panel—13½ *in. circular*

H. McCULLOCH, R.S.A.

111 A Mountainous Loch Scene, with a highlander and dog
41 *in.* by 64½ *in.*

DAVID SCOTT, R.S.A., 1837.

112 Puck
37 *in.* by 57 *in.*
Exhibited at the Glasgow International Exhibition, 1901

F. P. STEPHANOFF.

113 The Visit to the Doctor
On panel—23 *in.* by 19½ *in.*

W. F. VALLANCE, R.S.A.

114 The Wreck
22 *in.* by 32½ *in.*

OLD PICTURES.

J. ARTOIS.

115 A Woody Landscape, with Diana and Nymphs hunting
27 *in.* by 40 *in.*

N. BERCHEM.

116 A Landscape, with a milkmaid, cattle and sheep
On panel—22 *in.* by 28½ *in.*

CUYP.

117 Two Cows in a Pasture: Evening
20 *in.* by 16 *in.*

D. VAN DELEN.

118 The Interior of a Cathedral, with figures
Signed, and dated 1631
On panel—12½ *in.* by 16½ *in.*

H. DUBBELS.

119 A River Scene, with shipping and boats lying at anchor
17 *in.* by 23 *in.*

DUTCH SCHOOL.

120 A Woody Stream, with a peasant and cows
12½ *in.* by 10½ *in.*

DUTCH SCHOOL.

121 A Lady, reading a letter; and A Lady, drinking—*a pair* 2
On panel—13¼ *in.* by 10¾ *in.*

EARLY ENGLISH SCHOOL.

122 PORTRAIT OF A GENTLEMAN, in dark coat with brass buttons
30 *in.* by 25 *in.*

EARLY ENGLISH SCHOOL.

123 A WOODY LANDSCAPE, with figures and cattle
On panel—21 *in.* by 30 *in.*

SIR T. LAWRENCE, P.R.A.

124 PORTRAIT OF A GENTLEMAN, in dark coat, trimmed with fur
29½ *in.* by 24 *in.*

A. PALAMEDES.

125 A FORTUNE-TELLER
On panel—12½ *in.* by 9¾ *in.*

P. PANNINI.

126 A VIEW IN THE OUTSKIRTS OF ROME, with ruins and figures
21½ *in.* by 28½ *in.*

P. PANNINI.

127 RUINS AND FIGURES—*a pair* 2
12½ *in.* by 39½ *in.*

P. PANNINI.

128 THE RUINS OF A PALACE, with a statue and figures
29 *in.* by 24 *in.*

REMBRANDT.

129 Portrait of a Gentleman, in dark dress and hat
29½ *in.* by 23½ *in.*

REMBRANDT.

130 Head of a Gentleman, with cap and white collar
14 *in.* by 10 *in.*

S. ROSA.

131 A Rocky Landscape, with the Magdalen in the foreground
31 *in.* by 25½ *in.*

J. STARK.

132 A River Scene, with a village and boats; cattle watering on the left
On panel—21¼ *in.* by 29½ *in.*

A. STORCK.

133 An Italian Seaport, with ruins, shipping and figures
Signed, and dated 1693
19½ *in.* by 24½ *in.*

TITIAN (After).

134 Titian's Daughter, by W. S. Watson, R.S.A.
43½ *in.* by 33½ *in.*

UNKNOWN.

135 Head of George Buchanan, Historian, with dark dress
21 *in.* by 16½ *in.*

VAN DYCK.

136 HEAD OF THE MAGDALEN
Oval—19 *in.* by 14½ *in.*

A. VERMEULEN.

137 A FROZEN RIVER SCENE, with a windmill, figures and horse
On panel—25 *in.* by 31½ *in.*

E. DE WITTE.

138 THE INTERIOR OF A CHURCH, with figures
On panel—31 *in.* by 39 *in.*

H. ZORGH.

139 THE INTERIOR OF A SHED, with still life
14½ *in.* by 20 *in.*

FINIS

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